



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

IN THE MAGAZINES

The *Outlook* for July contains an article on "The Import of Art," by William M. Chase, a well-recorded interview with Walter Pach, which is full of interest. Referring briefly to the determining influences in his own career, Mr. Chase has this to say of art in America: "We are a new people in a new country. Watch the crowds along Piccadilly or the Champs Élysée—you spot the Americans among them almost as easily as if they wore our flag in their button-holes. It means that already a new type has appeared, the offspring as we know of European stock, but which no longer resembles it. * * * And just as the American's look and character are different, so his art must be different." As the essential phases of a great picture, Mr. Chase names "truth, interesting treatment, and quality," and modern conditions and trends of thought, he contends, demand modern art for their expression. The *Century* publishes an impressive article by Percy MacKaye, which gives practical suggestions for the production of patriotic pageants on the Fourth of July, assuring not only a "safe and sane" but artistic celebration. Leadership by artists and participation by the people are the factors which Mr. MacKaye declares should make of pageantry the regenerating art of the new Fourth. He describes in detail an elaborate but perfectly feasible plan developed by Mr. John W. Alexander and himself for Pittsburgh—a plan which it is hoped will subsequently be put in operation in many cities. Reproductions of five etchings of Pittsburgh—"Vulcan's Capital," by Joseph Pennell, are also to be found in the July *Century*, as well as a reproduction in color of a miniature of King Edward VII, painted by Alyn Williams. That color printing is making vast strides is testified by two reproductions in the *Scribner's* of paintings by F. Hopkinson Smith, which accompany, as illustrations, an article on Venice by Mary King Waddington. In the "Field of Art," in the same magazine, Paul Bartlett's pediment for the House of Representatives at

Washington is appreciatively described by William Walton. An interesting biographical sketch of John Elliott, the painter of "Diana of the Tides," is given by Walter Pritchard Eaton in *Everybody's Magazine*; and as a frontispiece to the *World's Work* is shown a photographic reproduction of A. A. Weinman's statue of Mr. Cassatt, late president of the Pennsylvania Railroad. Under the caption "A German Criticism of American Art" *Current Literature* reprints a portion of an article written by Paul Clemen, "the aristocrat of art criticism in Germany," published in *Kunst für Alle*, which was called forth by the recent exhibition of American paintings in Germany, and is by no means flattering to our vanity if perhaps wholesome. The *International Studio* opens with an illustrated paper on "The Art of Cecilia Beaux," and contains admirable reviews of the Royal Academy Exhibition, The International Society's Tenth Exhibition, and the New Salon, besides articles on the Alexander Young Collection, recently dispersed, and on "Pictures by Lady Alma-Tadema." In the *Architectural Record* are found descriptions of a few recent suburban residences of the Pacific Northwest.

BOOK REVIEWS

A SIENESE PAINTER OF THE FRANCISCAN LEGEND, BY BERNARD BERENSON. J. M. Dent & Sons, Ltd., London, Publishers.

Stefano Sassetta, born in Siena on the last day of 1392, is the subject of this little book which is written with so much enthusiasm as well as knowledge that it can not fail to hold the reader's attention. There is perhaps no greater authority today upon early Italian painting than Bernard Berenson and the manner in which he espouses the cause of this Sieneze painter shows his connoisseurship to be based not merely on technicality but sound esthetics. The chief theme of the work is the high

altar of S. Francesco at Borgo Sansepolcro which Sassetta undertook to execute in 1437 and completed seven years later; presumably a triptych, with the Triumph of Francis represented on the central panel, St. John the Baptist on the right and the B. Raineri Rasini on the left wing, with, on the back, eight panels illustrating the Franciscan legend. These panels, Mr. Berenson claims, leave us the most adequate rendering of the Franciscan soul that we possess in the entire range of painting. Each of these paintings is illustrated and fully described and frequent comparison is made to Giotto's treatment of similar themes. "Sassetta succeeded," says Mr. Berenson, "where Giotto failed; and he succeeded not only because his imagination was better able to penetrate the open secret of Franciscan doctrine, not only because he was more lyrical and rapturous, but also because his instruments of expression did not blunt as Giotto's certainly would have, but enhanced his vision." Contrast, furthermore, is drawn between the Chinese painting of the 12th century and that of Europe but a few centuries later. "Why is it," the writer asks, "that Christian art is so unreligious, so unspiritual as compared with the art of Buddhism?" "We seldom give loose rein to feeling," he declares, "for knowledge quickly jumps on as a charioteer. Our art has a fatal tendency to become science, and we hardly possess a masterpiece which does not bear the marks of having been a battlefield for divided interests." It is because of all European schools none comes closer to those of the far east than the school of Siena that the injury is made, the contrast suggested.

PORTRAIT MINIATURES. SPECIAL NUMBER OF THE STUDIO. TEXT BY DR. GEORGE C. WILLIAMSON. Edited by Charles Holme. John Lane Co., London and New York, Publishers.

The greater part of this volume, which is uniform in size with other special numbers of *The Studio*, consists of illustrations, fifty-one miniatures being

reproduced in color and thirty in monochrome. The text gives a history in outline of miniature painting and short biographical sketches of the principal painters, with special references to their more important works. Among the most distinguished of those mentioned are Holbein, with whom the tradition of miniature painting in England invariably begins, though Holbein of course was not English, Isaac and Peter Oliver, John Hoskins, and Samuel Cooper, Richard Cosway, George Engleheart, Plimer, Nattier, and Isabey. The examples are drawn from private collections the owners of which have granted the publishers the privilege of reproduction. Very many are works included in Mr. J. Pierpont Morgan's remarkable collection. The colored plates are exceptionally good and both to collectors and painters the book should be found of value.

CONCRETE POTTERY AND GARDEN FURNITURE, BY RALPH C. DAVISON. Munn & Co., Inc., New York, Publishers.

The writer of this little book is the assistant secretary of the Concrete Association of America and the purpose of the work is to explain in detail to amateur craftsmen how concrete can be made into objects of art. The writer wisely takes for granted that the reader knows nothing whatever about the material and describes each progressive step in the various operations explicitly. "The method of making cement pottery is simple," he says, "when understood, and if the craftsman follows directions he will find it easy to produce results which are fully worth while. One hundred and forty illustrations are given of jars, fountains, sundials, and the like, with diagrams and working drawings. The suggested possibilities of experimentation not only in form but color and texture temptingly invite effort. While this little book may possibly be classed with trade publications it well deserves note, opening a new field to craftsmen wherein the art of the sculptor and the art of the landscape gardener are closely related.